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NEW AND CAREFULLY REVISED STUTTGART EDITION

—OF—

# BEETHOVEN'S SONATAS

SONATAS NO. 1 TO 18,

(FROM OP. 2 TO 49,) EDITED BY

SIGMUND LEBERT,

ASSISTED BY IMMANUEL FAISST.

SONATAS NO. 19 TO 33,

(FROM OP. 53 TO 111,) EDITED BY

DR. HANS VON BÜLOW.

Op. 2, No. 1.....10  
Op. 2, No. 2.....11  
Op. 2, No. 3.....13½  
Op. 7.....13½  
Op. 10, No. 1.....8½  
Op. 10, No. 2.....8½  
Op. 10, No. 3.....11  
Op. 13.....10  
Op. 14, No. 1.....7½  
Op. 14, No. 2.....9  
Op. 22.....13½  
Op. 26.....10  
Op. 27, No. 1.....8½  
Op. 27, No. 2.....7½  
Op. 28.....12½  
Op. 31, No. 1.....13½  
Op. 31, No. 2.....12½

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Op. 31, No. 3.....12½  
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Op. 90.....10  
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Op. 109.....12½  
Op. 110.....12½  
Op. 111.....14  
Sonatine 33.....2  
Sonatine 34.....3

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# BEETHOVEN'S SONATAS, For Piano-Forte.

1. Op. 2 No. 1 <i>Allegro.</i> 10	12. Op. 26. <i>Andante.</i> 10	23. Op. 57. <i>Allo. assai.</i> 20
2. Op. 2 No. 2. <i>Allegro vivace.</i> 11	13. Op. 27. No. 1. <i>Andante.</i> 8½	24. Op. 78. <i>Andante cantabile.</i> 8½
3. Op. 2. No. 3. <i>Allegro con brio.</i> 13½	14. Op. 27. No. 2. <i>Adagio sost.</i> 7½	25. Op. 79. <i>Presto alla tedesca.</i> 7½
4. Op. 7. <i>Allo. molto con brio.</i> 13½	15. Op. 28. <i>Allegro.</i> 12½	26. Op. 81. <i>Adagio. Das Lebewohl.</i> 11
5. Op. 10. No. 1. <i>Allo. molto e con brio.</i> 8½	16. Op. 31. No. 1. <i>Allegro vivace.</i> 13½	27. Op. 90. <i>Allegro.</i> 10
6. Op. 10. No. 2. <i>Allegro.</i> 8½	17. Op. 31. No. 2. <i>Largo.</i> 12½	28. Op. 101. <i>Allegro.</i> 12½
7. Op. 10. No. 3. <i>Presto.</i> 11	18. Op. 31. No. 3. <i>Allegro.</i> 12½	29. Op. 106. <i>Allegro.</i> 25
8. Op. 13. <i>Grave.</i> 10	19. Op. 49. No. 1. <i>Andante.</i> 5	30. Op. 109. <i>Vivace.</i> 12½
9. Op. 14. No. 1. <i>Allegro.</i> 7½	20. Op. 49. No. 2. <i>Allo. ma non troppo.</i> 5	31. Op. 110. <i>Moderato cantabile.</i> 12½
10. Op. 14. No. 2. <i>Allegro.</i> 9	21. Op. 53. <i>Alto. con brio.</i> 17½	32. Op. 111. <i>Allegro assai.</i> 14
11. Op. 22. <i>Allegro con brio.</i> 13½	22. Op. 54. <i>Tempo di Menuetto.</i> 8½	
	33. Sonatine. Posthumous. <i>Moderato.</i> 2	34. Sonatine. Posthumous. <i>Allegro assai.</i> 3

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## SONATINE.

L. van Beethoven, (Op. 79.)

Presto alla tedesca. (♩. = 88.)

25.

29925=13

α) It is interesting to see with how much more genius, i.e. manliness (without on that account setting aside the grace) Beethoven, if so disposed, could turn to account the characteristic musical local influence of his Viennese surroundings (the Ländler) than Franz Schubert. The affinity of this "alla tedesca" with the similarly named Intermezzo in the grand String Quartette, Op. 130, is also remarkable.

Here: There:

β) The left hand should avoid all useless beating of time, but mark the anticipation of the Dominant harmony at the third quarter, which as a peculiarity of the master's later style sooner than any antiquarian research would prove to one who knows Beethoven, that this Sonatine is no "youthful work."

First system of musical notation, measures 1-5. Treble and bass staves. Dynamics: *cresc.*, *sf*, *p*, *cresc.* Fingerings and slurs are present.

Second system of musical notation, measures 6-10. Treble and bass staves. Dynamics: *sf*, *p*. Fingerings and slurs are present.

Third system of musical notation, measures 11-15. Treble and bass staves. Dynamics: *p cresc.*, *sf*, *dim.* Performance markings: *Ped.*, *ten.*, *ten.* Fingerings and slurs are present.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Dynamics: *p cresc.*, *sf*, *dim.*, *p*, *ten.* Performance markings: *Ped.*, *ten.*, *ten.* Fingerings and slurs are present.

Fifth system of musical notation, measures 21-25. Treble and bass staves. Dynamics: *p*, *f*, *p*, *f*. Performance markings: 1., 2. Fingerings and slurs are present.

25925=13 *f*

♩) The lively waltz rhythm, which gives to the third quarter also a slight accent, should be made perceptible equally in both hands.

♭) This trill with the grace-notes should form simply a group of five, beginning upon the principal note.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 3, 5, 1, 3). Bass staff has a rhythmic accompaniment. Dynamics: *f* and *ff*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3, 2). Bass staff has a rhythmic accompaniment. Dynamics: *f* and *p*. Marking: *non troppo legato.*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 5, 2, 4, 1, 3, 1, 5, 2, 4, 1, 3, 1, 5, 2, 4, 1). Bass staff has a rhythmic accompaniment. Dynamics: *p* and *sf*. Markings: *poco rit.*, *a tempo.*, *dolce.*, *b)*, *ten.*, and an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 5, 2, 4, 1, 3, 1, 5, 2, 4, 1, 4, 1, 5, 2, 5, 1, 5, 2, 4). Bass staff has a rhythmic accompaniment. Dynamics: *sf* and *f*. Markings: *ten.*, *cresc.*, *ten.*, and an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 3, 5, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1). Bass staff has a rhythmic accompaniment. Dynamics: *p* and *ten.*. Marking: *non legato.*

29925-13

- a) The apparently awkward fingering, which the editor has given, serves to urge the right hand to greater rapidity and consequent fullness of sound, as well as at
- b) to prevent collision with the fingers of the left hand.

First system of a musical score. The right hand (treble clef) features a melodic line with fingerings 1, 3, 2, 1, 1, 3, 1, 5, 2, 4, 1, 4, 3, 5, 2, 4, 1. The left hand (bass clef) has a bass line with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. Dynamics include *cresc.*, *f*, and *sf*.

Second system of a musical score. The right hand (treble clef) has a melodic line with fingerings 3, 2, 5, 2, 4, 2, 3, 1, 5, 2, 4, 1, 4, 3, 5, 2, 4, 1. The left hand (bass clef) has a bass line with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. Dynamics include *dim.*, *sf*, *poco rit.*, *a tempo.*, and *p dolce.*

Third system of a musical score. The right hand (treble clef) has a melodic line with fingerings 3, 2, 5, 2, 4, 2, 3, 1, 5, 2, 4, 1, 4, 3, 5, 2, 4, 1. The left hand (bass clef) has a bass line with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. Dynamics include *sf*, *cresc.*, and *ten.*

Fourth system of a musical score. The right hand (treble clef) has a melodic line with fingerings 3, 2, 5, 2, 4, 2, 3, 1, 5, 2, 4, 1, 4, 3, 5, 2, 4, 1. The left hand (bass clef) has a bass line with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. Dynamics include *f*, *ten.*, and *p*.

Fifth system of a musical score. The right hand (treble clef) has a melodic line with fingerings 3, 2, 5, 2, 4, 2, 3, 1, 5, 2, 4, 1, 4, 3, 5, 2, 4, 1. The left hand (bass clef) has a bass line with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. Dynamics include *quasi staccato.*, *f*, *p*, and *cresc.*

Sixth system of a musical score. The right hand (treble clef) has a melodic line with fingerings 3, 2, 5, 2, 4, 2, 3, 1, 5, 2, 4, 1, 4, 3, 5, 2, 4, 1. The left hand (bass clef) has a bass line with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4. Dynamics include *p subito.*, *dolce.*, and *ten.*



This musical score is for a piano piece, consisting of seven systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble and bass staff with a melody in the treble and accompaniment in the bass. The second system includes a 'cresc.' marking and a 'Ped.' instruction. The third system continues the melodic and harmonic development. The fourth system is more complex, featuring multiple dynamics including 'p cresc.', 'sf', 'f', 'dim.', and 'p cresc.', along with 'Ped.' and 'ten.' markings. The fifth system includes a 'tr' (trill) marking. The sixth system features a '1.' and '2.' marking, indicating a first and second ending. The seventh system concludes the piece with a final chord. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.



Brillante.

*f* *p* *marcatissimo.*

*sf*

*f* *sf*

*p dolce e leggiere -*

*-mente.* *più p*

*pp* *U.C.*

29925=13.

U.C.  
 α) This Waltz, like the famous one in Weber's "Freischütz," must be played *pianissimo* and without any retarding; a slight quickening is admissible.

Andante. (♩ = 56.)

*a) p espressivo.*

*poco rit. a tempo.*

*b) poco slentando.*

*a tempo.*

*p e sempre legato.*

*mf*

*simile.*

*tr*

*cresc.*

*espr.*

*dim.*

*ten.*

*cresc.*

*p*

*espr.*

29925=13

*a)* This movement may be regarded as the prototype of the modern "Songs without words," scarcely one of which surpasses it in lovely native freshness.

The principal theme one may imagine as played by wind instruments, say clarinets and bassoon; one bar before the middle movement come the stringed instruments with "sordini," while the oboe and flute give the song alternately.

*b)* The many indications of fingering are justified by the experience, that such pieces, which appear technically easy, are never perfectly played by anyone, without being found "difficult." The expressive change of finger in passages like:



is especially indispensable, because the "vis inertiae" of the fingers in playing often produces misun-

derstanding as to the movement of the parts:



29925=13 Ped.

a) On account of the crescendo, the five notes are to be played thus:

b) The "sforzato" belongs undoubtedly to the second sixteenth, not to the thirds a, which would sound rough and tasteless; moreover the sharpness must be modified by a previous increase of tone with a moderate retarding.

Vivace. (♩ = 132.)

*p dolce.*

*f* *p*

*f* *Ped.*

*fz* *f*

*f* *f dim.*

*poco stentando.*

29925=13

a) It will be well to adopt the following fingering for the execution of this short trill:

b) The Editor divides this passage between the two hands, letting the right begin:

This page of musical notation is for a piano piece, likely in G major or D major, given the key signature of one sharp (F#). The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** Features a piano (*p*) dynamic marking and a triplet of eighth notes in the right hand. The left hand has a triplet of eighth notes.
- System 2:** Includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The right hand has a triplet of eighth notes.
- System 3:** Marked *Animato.* with a tempo indication of  $(\text{half note} = 144)$ . It features a forte (*f*) dynamic marking and a crescendo (*cresc.*) marking.
- System 4:** Includes a fortissimo (*ff*) dynamic marking and a crescendo (*cresc.*) marking. The right hand has a triplet of eighth notes.
- System 5:** Features a fortissimo (*ff*) dynamic marking and a crescendo (*cresc.*) marking. The right hand has a triplet of eighth notes.
- System 6:** Includes a fortissimo (*ff*) dynamic marking and a piano (*p*) dynamic marking. The right hand has a triplet of eighth notes.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a tempo change indicated by the text *poco a poco ritornando al tempo primo.*

3) Every attempt to divide mathematically the triplets of the accompaniment with the couplet rhythm of the theme will prove futile. A diligent practice with each hand separately will alone lead to the requisite independence. Compare Remark 3, on page 6 (Op. 54), where the method of study is fully discussed.

*poco rit.* *a tempo. ♩ = 132.*

*semplice.*

*non legato.*


*p*

*f*

*p*

29925=13

a) This bar must have the character of an interrogation. The answer with the return of the theme must follow with all possible "naïveté"

b) The short appoggiaturas must be played on the beat, not before, thus: 

c) Compare Remark a) on page 13.



First system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has a *cresc.* marking and a *f* dynamic marking.



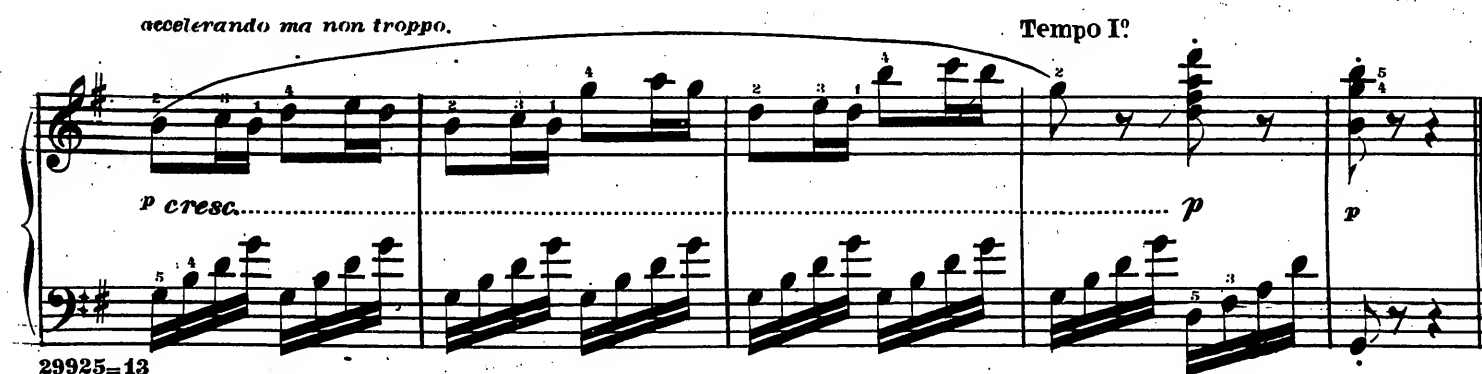
Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *f* dynamic marking and a *p* dynamic marking.



Third system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *p* dynamic marking and a *mf* dynamic marking.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *p cresc.* dynamic marking and a *Tempo I<sup>o</sup>* marking. Bass staff has a *p* dynamic marking.





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Alone and from home. S'g and Cho. Bb. 2. F to F. *Frank Stanley*. 40  
And eyes will watch for thee. Ab. 3. d to Fb. *Albt. H. Hassler*. 30  
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. *Danks*. 40  
Beautiful Blue Danube. D. 4. c sharp to A. *F. Branson*. 50  
Arranged from the popular Danube Waltzes by Strauss.  
Birdie's Ball. D. 1. d to D. *A. Street*. 25  
Blind Girl's dream. A. 3. E to g. *F. Branson*. 40  
Blue-eyed darling, whisper yes. D. 2. d to E. *H. P. Danks*. 30  
'Cause Birdie told me so. G. 2. d to E. *E. Mack*. 30  
Columbia the Gem of the Ocean. A. 3. d sh to F sharp. *Shaw*. 30  
Come when you will I've a welcome. A. 3. c sharp to E. *Lansdon*. 40  
Died in the streets. Song and Chorus. Bb. 2. F to F. *Estburn*. 30  
Dance me, papa, on your knee. Bb. 3. d to E. *H. P. Danks*. 30  
Don't forget to write me, darling. G. 2. d to D. *Launders*. 40  
Dying Nun. Alto. Eb. 2. Bb to C. *Brewster*. 25  
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. *Winner*. 35  
Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. *Winner*. 35  
Gates are ever open. S'g and Cho. F. 2. d to F. *Alice Hawthorne*. 30  
A companion song to "Gates ajar."  
Good-bye Liza Jane. Comic. D. 3. d to F sharp. *Eddie Fox*. 35  
Guess who? F. 3. d to F. *Frank Howard*. 35  
Sung with great success by Lotta.  
Great Centennial Song. C. 2. G to E. *Howard Paul*. 30  
Happy Hours. Song and Chorus. G. 3. d to E. *H. Millard*. 40  
He's going away to leave me. G. 2. d to g. *C. J. Miers*. 30  
How sweet are the roses. D. 2. d to D. *Alice Hawthorne*. 35  
I am dreaming of the loved ones. Eb. 2. Eb to C. *Alice Hawthorne*. 35  
I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. *Mack*. 40  
The words of poor little Charlie Ross.  
In my swift boat. Ab. 3. d to F. *Concone*. 35  
Just as of old. Song and Cho. G. 2. d to E. *A. Hawthorne*. 35  
Katy Avourneen. D. 3. D to F sharp. *J. E. Johnson*. 30  
Kissing thro' the bars. G. 2. d to D. *J. Wood, Jr.*. 35  
Listen to the mocking bird. S'g and Cho. G. 3. d to E. *A. Hawthorne*. 35

Little Brown Jug. Song and Chorus. C. 2. E to E. *Eastburn*. 30  
Little Bud loveliness. C. 3. c sharp to E. *Mack*. 30  
Loved and lost. Eb. 2. Eb to F. *A. H. Rosewig*. 40  
Make yourself at home. Song and Cho. G. 2. d to E. *A. Hawthorne*. 35  
Nellie's secret. Song and Chorus. Eb. 3. Eb to F. *H. Millard*. 30  
No one to love. Ab. 3. c to F. *W. B. Harvey*. 35  
Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. *Persley*. 35  
Only waiting. Eb. 3. Eb to F. *G. Kunkle*. 50  
Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. *Mack*. 40  
Our good old friends. Song and Chorus. G. 2. d to E. *A. Hawthorne*. 30  
Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. *Millard*. 30  
Our sweethearts at home. Song and Cho. G. 2. d to E. *Winner*. 35  
Pretty as a picture. Song and dance. A. 3. F to F sharp. *Bishop*. 35  
Sung with great success by Mlle. Aimée.  
Robin, pretty Robin. Eb. 3. F to g. *M. Loesch*. 50  
Rock beside the sea. Ab. 3. Eb to F. *C. C. Converse*. 40  
Slumber not darling. Song and Cho. A. 3. E to F sharp. *Persley*. 35  
Somebody's darling slumbers here. C. 4. c to E. *J. M. Muller*. 30  
Song of Jokes. Medley. D. 2. d to F sharp. *Sep. Winner*. 35  
Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. *Butterfield*. 35  
Ten little Injuns. Comic Song and Cho. G. 2. d to E. *Sep. Winner*. 30  
Trust to Luck. D. 2. d to F sharp. *W. P. Cunningham*. 35  
We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. *Eastburn*. 35  
What care I. G. 2. b to E. *Alice Hawthorne*. 35  
What do Birdies dream of. Eb. 2. c to Eb. *Theo. T. Crane*. 30  
What is home without a mother. D. c sharp to D. *A. Hawthorne*. 30  
What the candle told me was true. S'g & Cho. D. 2. d to F sh. *Merton*. 35  
Answer to "Letter in the Candle."  
When mother married pap. Comic S'g and Cho. A. 2. E to E. *Eastburn*. 30  
When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. *Huntley*. 30  
Whispering Hope. Duet. Eb. 3. *Alice Hawthorne*. 40  
Whisper softly, tell me darling. F. 3. c to g. *V. Keratry*. 35  
Would I were with thee. F. 3. c to F. *C. Bosetti*. 35  
You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. *Staub*. 35

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Hancock's (General) Grand March. Bb. 3. *S. Winner*. 40  
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Heidelberg March. F. 2. *C. C. Converse*. 30  
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